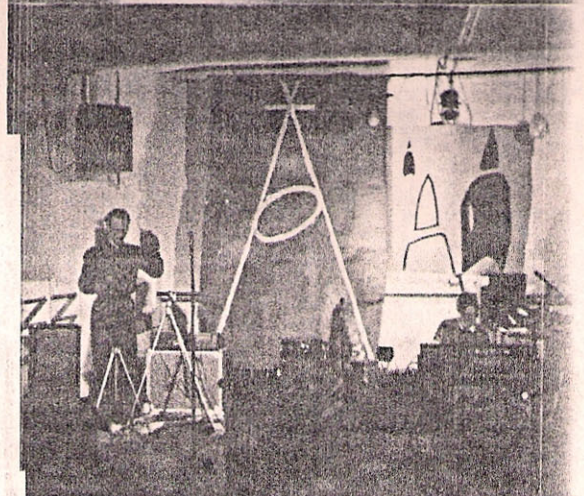
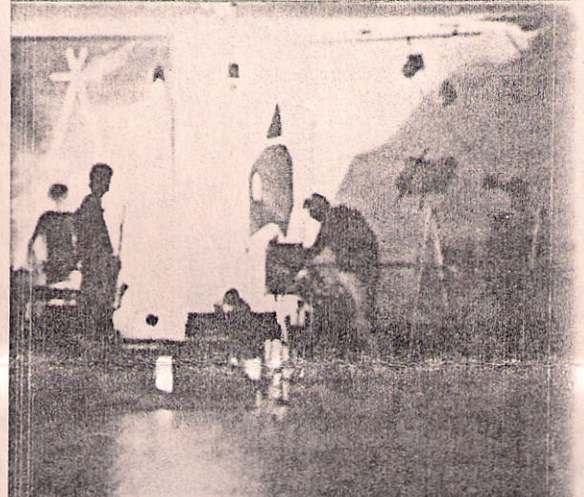
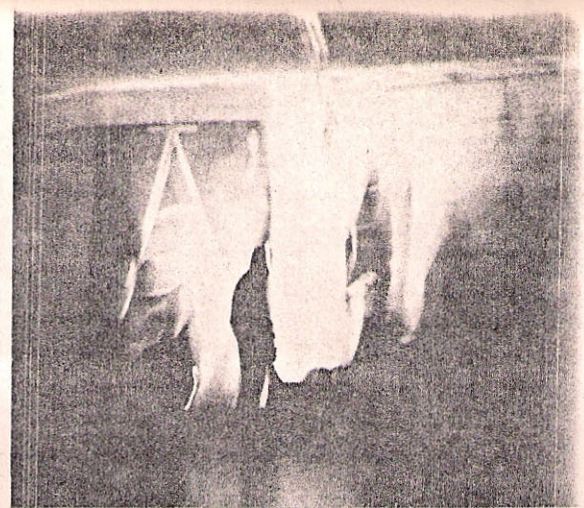




Architects office was formed in the spring of 1983 as a project to produce some music for the international music network. The impetus for the continued workings of the group was the profusion of serious music that was being made public at that time. With a tape salvaged from a dance concert that was never used and the discovery of the musical qualities of the plant communicator several pieces were created. Experiments with taped conversations were performed with some success, particularly as they involved multilingual exchange. The nature of the instruments and spoken material lent themselves well to improvisation, and pieces were made in rapid succession. Immediately following these pieces a new direction was taken toward through composed music. This was made possible by arranging many different tapes in sequence. At the same time the aleatoric properties were maintained by concurrently improvising and using sequences accidentally loaded into electronic instruments. These themes were often used in more traditional composing techniques including fuge work, variation, development and recapitulation. Out of this process the first symphyogenesis pieces were developed. The term refers to the assemblage of previously separate parts into a harmonious whole. The results of this work appear on our first product "ao 1983". As problems developed among the personnel the group turned inward for taped material. Whereas the first symphyogenesis used taped pieces that represented 12 years of collected fragments, the second used almost exclusively tapes of banter and arguments. In this way the music could interact with contemporary situations, and thus the therapeutic potential of music was realized. The principle of rearrangement later became the focus of the symphyogenesis, as is the case with the symgen. no. 3. This period described above constituted the zenith of home studio manipulation for architects office. The inevitable result of this outpouring of material was saturation. The fortunate result of the saturation was the discovery of expandable music, which was of great use for the purpose of producing soundtrack material for the lengthy motion pictures that are another product of the group which have lives of their own. The next challenge that faced the group was live performance. For the first performance rehearsals were done, the only ones that we ever did. The result of the first performance was a set of new pieces, and a set of versions of our earliest pieces. Some of these appear on our second product "partitions". Other performances happened in rapid succession, often with less than 24 hours notice. The first of these was a performance at a christmas fair for which we prepared shopping mall music. During an improvised section of this performance our most successful piece "hymnosia" was discovered. Since that time several other pieces have appeared in the same way. The process has been to formalize structure and elements of the pieces, and then to make departures from those again. This performance and the one that followed were convened at a former woolco location of tremendous size. The second performance there we formed three choirs located in triangular opposition to one another. By abstracting and reconfiguring sections of the performance the symgen. no. 3 was produced, which appears on our third product "dispensation". During the next period an association with the tabla and esraj master Bunji. A slight convergence with new age music can be detected in some of the pieces realized with Bunji. Through his influences new elements were introduced into the music, including new mix techniques, mouth percussion and the fission concept. Following this development architects office emerged on the local public radio broadcasts. This coincided with a second period of performances. These featured the introduction of Claude Martz, an alsatian bass clarinet player into the group, as well as Idana on additional keyboards, and the public premiere of Trevor, architects office's 2 year old lead singer. These events at a local bookstore and community arts center were well documented and served to establish a following. With this formidable assemblage of music the group moved into a period of network communication seeking international distribution and collective projects. Invitations to international taped music: compilations and distribution arrangements were the result. These were received from Belgium, Spain and various parts of the U.S. Currently the group is working on preparing a C-60 for Flowmotion to be distributed out of Leeds in north central England. More currently the group has done some daytime park performance, and done some playing in Denver. An association with filmmaker Stan Brackage has served to give architects office additional exposure through his network, as well as providing us with some enlightened criticism. Out of this most recent activity period the "Memorial Issue" was produced, in addition to a pair of video productions.



ARCHITECTS OFFICE
PERFORMANCES

ARCHITECTS OFFICE
performances

metropolitan 8 pm
state arts
college building
auraria theatre
campus \$2

4

10-1

space available
1621
platte 9 pm
denver \$2

musica



THE UNDERGROUND CASSETTE SCENE IN AMERICA

by DAVID LICHTENBERG

I'm doing my radio show when the phone rings.
 "Hello, KGNU..."
 "Hi. How did you find out about all this music?"
 Great! Someone out there who's interested in learning ~~ear~~ about the underground music scene! This is what my radio show's all about!
 "Well," I tell the caller, "I can give you a few addresses you can write to so you can get this music for yourself."
 "No, where did YOU find out about all this music?"
 "By contacting these addresses. Ya got a pencil and paper?"
 "I mean, how did you FIND OUT about all this stuff?"
 "Well...I wanted to. Do you?"
 "Yeah, but HOW....."
 Christ! It was just a rhetorical question. The bozo didn't give a shit about learning anything useful. He just wanted to be amazed. I should have told him I was some kind of professor and made fifty thou a year researching this stuff. But actually it's not so tough--if you're interested! Are YOU? Great! Lemme get you some addresses...Well, we got time for that. Though perhaps this article should be nothing BUT addresses so you can find it all out for yourself. The most useful places to begin at are magazines. *OP Magazine*, the soon-to-be-defunct product of the Lost Music Network, has one of the biggest listings of cassettes you can find anywhere, and most of these cassettes are by do-it-yourselfers (DIY's, for short) who throw their cassettes wildly at a *OP* in the hope of being mentioned in Graham Ingels' column, *Cassafans*. Graham apparently gets bombarded by cassettes and has unfortunately taken a cynical attitude towards his column, acting disgusted with all the music he has to listen to and rarely saying anything useful or interesting about the music. But as a listing of what's out there, it can't be beat! And now Mykel Board is helping out with a cassette article of his own. But hurry, there's only two more issues of *OP* left before it either dies or metamorphoses. Unsound is another great magazine that will give bona-fide reviews to independent music makers who send in their material. Their reviews are usually more informative than *OP*'s, but like all reviews they suffer for the inevitable fact that a review is only one human's opinion. To actually hear this stuff before you buy it requires the good fortune to be able to pick up a radio station that actually plays it. But even the stations (usually public) that play non-commercial alternatives usually concentrate on the more accepted indie labels, such as Ralph, Rough Trade, Subterranean, etc. Of course, records help. Cassettes are such a pain for DJ's that many avoid them altogether. But those of you in or near Boulder can hear plenty of indie cassettes on Under The Floorboards, aired at one A.M. Saturday nights on KGNU, Boulder--88.5 FM. I play plenty of this shit--maybe too much!
 Well, who are these DIYers and what do they expect to get out of it? Okay, let's delve into a bit of history. Perhaps the original homotape (and perhaps not) is R. Stevie Moore. Starting back in 1968, Stevie has made a hundred cassettes that are still available today, the earliest of which contain a good bit of goofing off. Recently, however, he has released records both in France and domestically which serve as overviews of his "best" material and which seem to me to constitute a major push to hit the big time. We can only hope that after all these years of obscurity that he finally achieves as much success as he deserves--but not enough to make us sick of him!
 Others seem to have goals other than fame and fortune. Richard Sorrentino charges nothing for his tapes of sophisticated synthesizer music saying that making music that's intelligible to another person is

accomplishment enough. Mathew Somerville only charges a buck and is mostly interested in the popularization of music utilizing environmental sounds (of an urban environment, that is). Peter Catam charges a whole \$3.50 for tapes with quite extravagant packaging (and interesting music). Boy Dirt Car sent us an extra tape recorded on the day they received my check in the mail (you can get one, too!), and they encourage everyone to go out and record whatever you want in order to cure us of the illness of rock/pop as important cultural artifact. Another cassette I have was made illegally in Poland! As well as making their own music with the Psychones, Brian Ladd and Julie Frith put together sampler cassettes of friends near and far and also a magazine of reviews and art, both under the name of Objekt. Amazing what some people have the time and energy for even after working for a living, huh?

Speaking of time and energy (love that transition, eh), how DO these folks DO it? Well, I know Mathew Somerville records in his bedroom. Here at Walls Of Genius, we use the living room for our frenzied party jams, but for quieter places we sometimes move the mikes into the kitchen to get away from the traffic noise! Architects Office benefit from their friends at Redux Records who provide high quality recording in a genuine "home" studio, surrounded dangerously by fraternities and other college-types.

And finally, what kind of ~~swap~~ music is on these tapes? Well, there's punk and thrash, sure, but there's plenty of high-tech electronics, too. And even a bit of silliness here and there, the kind that makes establishment high-brows gnash their teeth. But probably the most common form is that which can loosely be described as industrial/environmental/sound collage...NOISE! It's happening all over the world--even in your backyard!

All right then, now let's get down to business. (Is he serious?) There's a heckuva lot more money going into the production of DIY cassettes nowadays than there is going into the support of them. The luckiest DIYers break even (like the Victory Tour, ha-ha). Some DIYers even entertain delirious hopes of being a third as big as The Residents someday! A lucky break for some is too find a valuable distributor such as AEON, who has built up a reputation for carrying nothing but the most unusual and the best--AND for paying their contributing musicians, an all too rare trait in the current world of indie cassette distribution. But despite the difficulties, DIY music lives on...because it's what these people live for! Now that may not be much, but it's better than heroin. Here are the addresses:

AEON 604 PRINCETON FORT COLLINS, CO. 80525	OP/LOST MUSIC NETWORK P.O. BOX 3341 OLYMPIA, WA 98507	UNBOUND 801 22nd ST. SAN FRANCISCO, CA 94107
WALLS OF GENIUS P.O. BOX 1093 BOULDER, CO. 80302	LADD/FRITH P.O. BOX 967 EUREKA, CA. 95502	REDUX RECORDS 1100 10th ST. BOULDER, CO 80302
RICHARD SORRENTINO 637 CAMPBELL AVE. LONG BRANCH, N.J. 07740	PETER CATHAM P.O. BOX 73 PASADENA, CA 91102	ME TAPES 3826 MCGEE APT 2 KANSAS CITY, MO 64111
	ARCHITECTS OFFICE 550 COLLEGE AVE BOULDER, CO 80302	BOY DIRT CAR 56 ARTWEATHER COMMUNICATIONS MILWAUKEE, WI. 53202 P.O. BOX 92181
	R. STEVIE MOORE CASSETTE CLUB 429 VALLEY RD UPPER MONTCLAIR, N.J. 07043	MATHEW SOMERVILLE SAFEHOUSE TAPES 1455 FILLMORE ST. #1 DENVER, CO 80206
		SORT TO ALL THAT WERE LEFT OUT!

KGNU RADIO
PO BOX 1076
BOULDER, CO 80306
(303) 441-4885